

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

CATALOGUE

INTERNATIONAL EXHIBITION
OF
MODERN TAPESTRIES

DECEMBER 7 TO JANUARY 25, 1930-31

GALLERIES

I, III, V, VIII

Definition of a tapestry. Oxford Dictionary.

“Textile fabric decorated with designs of ornament or pictorial subjects, painted, embroidered, or woven in colors, used for wall hangings, curtains, covers for seats, to hang from windows or balconies on festive occasions, etc.; especially, such a decorated fabric, in which a weft containing ornamental designs in colored wool or silk, gold or silver thread, etc., is worked with bobbins or broaches, and pressed close with a comb, on a warp of hemp or flax stretched in a frame. Often loosely applied to imitative textile fabrics.”

Second only to the pleasure of creating tapestries is the joy of assembling them for exhibition. Annually for the past three years The Toledo Museum of Art has shown a group of world-famous wall hangings—Gothic, Renaissance, Eighteenth Century; and this year the tapestries of today have come from all over the world to make this exhibition.

We humbly admit that we did not dream of the scope and importance of such a collection when we began sounding the various countries here represented. One of the curious things about these delightful creators of modern tapestries is that no one of them knows what another has done. Even the factories do not know of other manufacturers of modern tapestries, and so one must be sleuth, shadower, detective and, we confess it, possessed of second sight to run these hangings to their lairs.

The owner of one great New York firm said, when we diffidently broached this subject, “Modern Tapestry! there isn’t any such thing.” We had seen a few and we had dreamed of others. Could we dream them into existence? And so the quest began—a personal quest in France, England, Scandinavia, Germany, America. We had seen the great decorative wall hangings by Lurçat in the house of Pierre David-Weill, and so to Lurçat we went. Finding him in his beautiful home designed by his brother, the architect, in the Villa Seurat, in Paris, and in a salon hung in great blue green and gold tapestries, the color repeated in green marble and leather and velvet, he promised us his glorious collection, now hanging on our walls. With this beginning we felt sure of success.

Maillol, the greatest living French sculptor, had designed “La Musique” and this, too, we secured through Mrs. Paul Reinhardt, a friend of the owner. Germaine Tailleferre, the composer, one of the famous “Six”, followers of the late Satie, had occupied her leisure in designing and executing two delightful tapestries, which she graciously promised us. Madame le Bec was awarded the first prize in the Exhibition of Art and Decoration in 1925, and this prize-winning tapestry she generously loaned to the Museum.

One talked tapestries with all of one’s friends, and gradually one heard of tapestries here and tapestries there. Many were the sole work in that medium of the artist and already installed in the home of a friend or client and impossible of removal. The original designs of several of these tapestries are still in such good condition that they too have been included in the present exhibit.

Frieda Hansen of Norway, is represented by her great "Southward," owned by Berthea Aske Bergh of New York through whose kindness so much of the fabric art of Norway is shown. England will be represented by that great father of modern tapestries, William Morris, "The Passing of Venus" designed by Burne Jones. This in a measure constitutes a bridge between the eighteenth century and today and completes a consecutive showing in Toledo of the history of tapestry making.

The officials of foreign governments have all cooperated in an endeavor to make interesting showings by their respective countries. The Government of Mexico, itself, telegraphed an offer to send all that could be hung.

The most interesting experience of all was the search for tapestries in our own country. In such unexpected places, too, were they found. We knew, of course, of the more than lovely tapestries by Arthur B. Davies; and this conferred a never-to-be-forgotten week-end on the farm at Congers, New York, with his wife, Dr. Virginia Davies and their fine children, in a house filled with the evidences of the genius of Arthur B. Davies; sleeping in a room hung with Tuscan watercolors like opalescent bubbles; in the morning climbing a high and steep ladder to the loft of the barn to see the tapestries and rugs; the joy of choosing as many as one could hang in one's galleries.

Again unexpectedly finding a delightful Nura in Mr. Dudensing's Galleries just on a chance quest.

The trails leading from Harlem to the Battery, from Brooklyn to Jersey from attics to mansions, from New York to Arizona, from Minnesota to North Carolina, sometimes followed personally and sometimes by letter, have been exciting, sometimes productive and always interesting.

One day Mr. Maynard Walker of the Ferargil Galleries writes: "Driving in the country on Sunday I stopped to see Redfield. He has done a wall hanging."

Immediately one writes to Mr. Redfield asking for it—one is always asking, these days. And the answer: "Of course. I'll send you two. I had lots of fun making them, the smaller one in three long days, 4 A.M. to 7 P.M. and the larger one took a week, and about everyone in the family did a block or so, around the edges, as many as four working at one time, and I know of no way of spending a better day or evening. It seems to me that your art schools should take this thing up. Have the youngsters hook what they feel into rugs, at least one could walk on them." This from Redfield. Such a message. It would seem almost as though he knew that the world is again on the threshold of a renaissance of tapestry and rug-making. Again he writes: "I'm afraid you will be disappointed. The workmanship is poor, but the effect quite shames the majority of modern paintings. The Wedding was made with a thought to one I had seen in Brittany. The house on the left is supposed to be a place where one can get some rum, hot water and sugar to keep the chills away and the sign on the end of the house has a portrait of King Louis—with purple hair—how come? Well I didn't have the right color of stocking and anyway I had a French professor who had

white whiskers that he dyed black and when he finally decided he liked the white style best and allowed the dye to wear out they became purple, when they were half way as it were. So maybe Louis dyed his! Anyway here's a chance to dig out that bag of stockings that need darning, cut them up and hook them in. Last summer's cretonne curtains that had the big flowers on the plain cotton background will make the pebble walk on the left and the old blue suit that poppa wore in the 70's will do the groom. Mohair bathing suits of the same period, with the bloomers and large skirts are also in it. If you're starting a hook hanging, it's best to borrow, beg or steal all the neckties, old clothes, homespun blankets and attic hangings before you show them how it's done, because once they're interested, the game is off—and you will have to buy outing flannel and what not, dyeing your own stuff and making no end of a mess all over the house."

There are so many angles at which to approach the tapestry of today, not the least interesting being the intimate angle, it is the joy work of an artist, the unique medium of expression of many of the greatest, the relaxation of the designer, sculptor or musician, a work which suggests the fire on the hearth under the glow of a lamp. It is a comfortable, charming and intriguing art.

In 1879, William Morris had a loom set up in his bedroom at Kelmscott so he could work early and late. He kept a record entitled "Diary of work on Cabbage and Vine Tapestry." This was the small beginning of the great Merton Abbey Looms. Fourteen years later William Baumgarten decided to introduce tapestry making into the United States. He brought the weavers and a small loom from France—and here in this collection is exhibited the first tapestry produced in America. This statement however should be qualified to read: the first tapestry produced on a loom under the auspices of the white man in America.

Antedating those of the Baumgarten looms in Fifth Avenue, New York, and later at Williamsbridge are the tapestries made by the Mexicans and the North American Indians who have been invited to exhibit in this international showing of wall hangings. Their superiority in the craft of weaving and their sense of design inherited for centuries from the artisans of the past, combine to create tapestries of definite interest to the modern world.

The modern house cries for tapestries. The rather cold and mechanistic architectural treatment of today calls for the warmth and depth of fabric hangings.

The line between the modern tapestry and the modern rug on the one side, and the textile on the other, is so closely drawn that in this exhibition there have been included some wall hangings which might be rugs and some textiles which might be wall hangings. Elastic as is the Oxford Dictionary's definition of a tapestry, still greater freedom has been taken in making this exhibition.

There are many groups of tapestries and single productions which might have been included had there been time after the Museum was apprised of their existence. However, as it is, the galleries are taxed to their utmost.

That this collection is a challenge to this community is evidenced by the fact that two of the students in the Museum School of Design, who had never seen a modern tapestry but had heard much discussion thereof, have been working for several weeks doing their designs into wall hangings. The tapestries of these students are included in the exhibition.

Reading the expressionful letters of designers and weavers from all over the world one almost feels that there already exists an invisible international guild of tapestry makers.

We have mentioned only a few of the facts, possibilities and adventures, hoping to interest the students and patrons of The Toledo Museum of Art in the human aspect of this fascinating occupation.

INTERNATIONAL EXHIBITION OF MODERN
TAPESTRIES
FRANCE

Numbers 1 to 16

1 MOUNT VERNON

Cartoon by Emile Gaudissart who has made the designs for the wall hangings of the new steamer Lafayette also for the Ile de France of the French Line. The tapestry for the Lafayette was executed by Madame Lauer and represents the home of Washington in 1800. Gaudissart is a painter of note, a sculptor whose work is in the Luxembourg and author of several municipal monuments. This design is shown through the courtesy of the French Line.

2 FEMMES METAMORPHOSEES EN POISSONS
(Women Metamorphosed into Fish).

3 HYACINTHE

These tapestries were designed by Jean Victor Hugo, the grandson of the great French writer, Victor Hugo, who was also an artist. An etching by Victor Hugo is hanging in the Toledo Museum Print Gallery. Jean Victor Hugo is a modern painter who has won much favorable criticism. The tapestries were executed by Germaine Montereau and are lent by M. Emilio Terry, Paris.

4 LES SPORTS

Designed by Denyse le Bec and executed at Aubusson. This tapestry won the Grand Prix at the Exposition of Decorative Arts in Paris in 1925.
Lent by Madame le Bec, Paris.

5 LA FORET (The Forest)

6 LE DUEL

7 UN PARAVENT TROIS FEUILLES (Three panels
of a screen)

8 CHEVAL A LA SOURCE (Horse at the Spring)

Four magnificent wall hangings designed by Jean Lurcat, one of the foremost modern painters in

France whose work is well known in America and is included in most of the great modern collections. These tapestries are not woven on looms, but are worked in a tapestry stitch with specially designed needles and executed by the maids in his home. Numbers 5, 6 and 7 lent by M. Jean Lurcat. Number 8 lent by John Becker, New York.

9 LA MUSIQUE

Aristide Maillol the greatest living French sculptor, turns his genius to the designing of a tapestry. His sculpture adorns many of the great museums of the world. Lent by M. Joseph Hessel, Paris.

10 ABSTRACT DECORATION

Andre Masson, one of the younger group of the modern French painters whose work is being much sought after, has made a series of designs which have been woven into tapestries and are installed in the apartment of M. Pierre David-Weill, Paris. This is one of the cartoons by Masson executed by Desny, the decorator, Paris, for this series and lent through the courtesy of Desny.

11 DECORATIVE DESIGN

M. Roux is another of the younger group of modern French painters whose invention and imagination are pushing him steadily to the front ranks. This design was made for the very beautiful modern apartment of Mlle. Helene Thurnauer. It was executed by Desny. Lent by Desny.

12 PAYSAGE (Landscape)

13 PLAN D'AVIGNON

Germaine Tailleferre, the distinguished young French composer, has occupied her leisure moments by designing and executing these tapestries. She is one of the famous modern composers of France. Lent by Mlle. Tailleferre, Paris.

14 CAIN AND ABEL

15 GENESIS

16 GOD WARNED

Designed and executed by Adya Vanrees, a modern French artist who has been interested in creating wall hangings since 1913 and has exhibited in Sweden and Holland as well as in France. In her tapestries, form is subjugated to decorative design. Lent by the designer.

ENGLAND

17 THE PASSING OF VENUS

This great tapestry designed by Sir Edward Burne-Jones, was woven at the Merton Abbey Looms which were established by William Morris. Sir Edward Burne-Jones began the cartoon in 1861 and finished it in 1878. This superb work was on the looms for several years and the weaving was not finished until 1907 when it was exhibited. In 1910 it was lent to the Brussels' Exhibition and was burned. In 1923 Mr. George G. Booth of Detroit, commissioned a weaving from this cartoon for the Detroit Institute of Arts. It was completed in December 1926. The entire tapestry was woven by a disabled soldier, Percy Sheldrick, whose initials appear in the selvedge. This was the last cartoon by Sir Edward Burne-Jones for the Morris Tapestry Looms before his death. Lent by the Detroit Institute of Arts for this exhibition.

NORWAY

Numbers 18 to 32

18 SOUTHWARD

19 POND LILIES

These tapestries were designed and woven by Frieda Hansen of Norway, who occupies a unique position in the world, as both designer and weaver. As early as 1900 when her first tapestries were exhibited in Paris, the jury of French, English, German and Spanish artists, spoke as follows: "It does not often fall to the lot of an artist while still living to be un-animously acknowledged preeminent in the field chosen, but this honor is conceded Madame Frieda

Hansen of Christiania, Norway, who has gained international fame as an epoch creator in the realm of tapestries."

Her tapestries hang in the Royal Palaces in Oslo, Norway, England, Italy, Germany, Sweden and Denmark and in the museums of Zurich and Hamburg, and the Kensington Museum in London. Mrs. Berthea Aske Bergh of the Weavers, New York, is the owner of the great "Southward", which she has lent for this exhibition. "Southward" illustrates a Norse myth of golden-haired daughters of the sun god sailing southward in diagonals across a geometric sea, after having brought flowers and light to the North. It is woven in wool and silver. This is the only copy of "Southward" ever woven.

20 KING SIGURD, THE CRUSADER

King Sigurd, the Crusader's entry into Byzantium, was designed by Gerhardt Munthe and woven by Frieda Hansen for the Royal Palace in Oslo, where the original now hangs. Lent by Mrs. Berthea Aske Bergh.

21 A DANCE IN THE WAVES

Designed and woven by Frieda Hansen in Christiania, now Oslo, Norway, and sent to this exhibition through the kindness of Miss Hansen.

22 THE GOOSE GIRL AND THE SON OF THE KING

Designed and woven by Berthea Aske Bergh.

The Goose Girl and the Son of the King, a classic legend is brilliantly but softly woven. We are indebted to Mrs. Bergh for introducing to us in America the weaving of Norway. Lent by Mrs. Berthea Aske Bergh.

23 TWO TRANSPARENT HANGINGS

Designed and woven by Kristi Sekse Meland. These hangings won a gold medal at the Salon in Paris in 1924. They are lent by Mrs. Mons Breidvik of Brooklyn, New York.

24 DEER AND LEAVES

This tapestry was designed and woven by Kristi Sekse Meland in the form of a frieze and won a medal at the Salon in Paris in 1924. Lent by Mrs. Mons Breidvik, Brooklyn, New York.

25 FLOWERS

Woven by Gurid Tveit.

26 FOUR BIRDS

Designed and woven by Sunni Mundal. Lent by Mrs. Mons Breidvik.

27 THE TROLL CAVERN

28 THE SECOND ROOM

29 BILLY GOAT GRUFF

Three tapestries woven by Ragna Breivik from designs by Gerhardt Munthe, one of the delightful and whimsical painters of Norway. Miss Breivik was just able to complete the "Billy Goat Gruff" in time for this exhibition. She does all of her own spinning and dyeing. One feels that she has woven into these tapestries most successfully the spirit of the late Gerhardt Munthe. Lent by the weaver.

30 TIUR (Woodcock)

A small decorative panel designed by T. Holmboe and executed by Thora Westby of New York. Lent by Berthea Aske Bergh of the Weavers, New York.

31 DECORATIVE HANGING

This piece of weaving was bought by Mr. William Joseph Eastman of Cleveland, in Bergen, Norway. The names of the designer and weaver are unknown. It is lent for this exhibition by Mr. Eastman.

32 CAVE DWELLERS, ARIZONA

Designed and wrought by Melanie Murdock of Norway, a pupil of Berthea Aske Bergh of New York. Lent by Berthea Aske Bergh.

SWEDEN

Numbers 33 to 35

33 THE FLIGHT INTO EGYPT

This striking tapestry was designed by Mr. Manne Ostlund of Gefle, Sweden, and was woven by Miss

Sara Mattsson, who now lives in Cleveland. This tapestry was lent by Miss Mattsson for this exhibition.

34 THAW

Designed by G. A. Fjaestad and woven by Miss Fjaestad. Fjaestad, painter of one of the most admired canvases in the Toledo Museum, depicting a typical winter scene, is thus brought very close to us through this tapestry. It takes no great amount of imagination to picture the scene of the Fjaestad home life in the long winter evenings, brother and sister working together, she weaving his designs into beautiful wall hangings. Lent by G. A. Fjaestad, Arvika, Sweden.

35 DECORATIVE SQUARE

This piece of weaving of which the designer and weaver are unknown, is lent by Mr. Allen Eaton of the Russell Sage Foundation, New York, who has been most kind in helping with this exhibition.

FINLAND

36 RYA

This is a typical wall hanging or rug of Finland. The word Rya comes from the Swedish "Ryji" meaning tapestry. Lent by Mrs. Autli Hietala through the courtesy of the Brooklyn Museum, Brooklyn, N. Y.

GERMANY

Numbers 37 to 40

37 DECORATIVE PANEL

Designed by M. Wislicenus and woven by Mme. Bibrowicz at Schloss Pilnitz, Dresden, Germany. Lent by Mr. Eugene Schoen, New York.

38 THE HUNT

Designed by Professor Fritz August Breuhaus. This is a machine-made tapestry fabric which may be purchased by the yard and is so delightful in its color and conception that it has been included as an example of this type of textile. Lent by the Contemporanea Company of New York.

- 39 BIRD AND CROSS
Designed by Arp Taeuber and woven by A. Frey.
Lent by the designer, Berlin.

- 40 CONFIGURATION
Designed by Hans Arp and woven by A. Frey. Lent
by Hans Arp, Berlin.

RUSSIA

- 41 EMBROIDERED WALL HANGING
Designed and embroidered in Russia. Lent by Count
B. M. Pushkin.

CZECHO-SLOVAKIA

Numbers 42 to 51

- 42 THE SOWER
This interesting modern tapestry was lent by the
Czecho-Slovak Art Shop, Chicago. It was designed
by Jaro Kucera and executed in the Moravian
Gobelin School in Roznov.

- 43 OCTOBER IN ROZNOV
Designed by Jaro Kucera and executed in the Mora-
vian Gobelin School in Roznov. Lent by Dr. Albert
Zrunek, Chicago.

- 44 JANUARY SNOW
Designed by Jaro Kucera and executed in the Mora-
vian Gobelin School in Roznov. Lent by Dr. Al-
bert Zrunek, Chicago.

- 45 WILD DUCKS
Designed and executed by Alois Jaronek, Roznov.
Lent by Dr. Albert Zrunek, Chicago.

- 46 JANOSIK, THE MOUNTAIN ROBBER
Designed and executed by Alois Jaronek, Roznov.
Lent by Dr. Albert Zrunek, Chicago.

- 47 PHEASANT
Designed and executed by Alois Jaronek, Roznov.
Lent by Dr. Albert Zrunek, Chicago.

- 48 AUTUMN IN THE MOUNTAINS
Designed by Jaro Kucera and executed in the Mora-
vian Gobelin School in Roznov. Lent by Dr. Albert
Zrunek, Chicago.

49 DESIGN

By Natalia Goncarova and executed in the Moravian Gobelin School in Roznov. Lent by Dr. Albert Zrunek, Chicago.

50 DESIGNS

By Alois Jaronek and executed in Alois Jaronek Workshops in Roznov. Lent by Dr. Albert Zrunek, Chicago.

51 DESIGN

By Alois Jaronek and also executed by him at Roznov. Lent by Dr. Albert Zrunek, Chicago.

NORTH AMERICAN INDIAN

Numbers 52 to 59

52 YEBAAD GODDESS

Designed and woven by the Navajo Indians. Weaving is an age-old craft of the North American Indians. This primitive design is taken from a sandpainting which was used in the Night Chant, one of the Indian religious ceremonials. It shows a large conventionalized figure of Yebaad, the female divinity of the god Yei of healing power. Yebaad wears a fringed and tasseled skirt of orange, a belt and a mask and pendants hang from her elbow and wrist, while she holds spruce twigs in either hand. The sandpaintings are illustrations of the Indian myths and are executed on the floors of the medicine houses in powdered rock of various colors. Lent by Mr. Henry G. Stevens of Detroit, through the courtesy of the Detroit Institute of Arts.

53 THE WHIRLING OF THE LOGS

Designed and woven by the Navajo Indians. A symbolic design from a sandpainting which is used in the nine-day ceremony in the Night Chant of the Navajos. The figure which makes the border of three sides is the rainbow god. Lent by Mr. Henry G. Stevens through the courtesy of the Detroit Institute of Arts.

54 SANDPAINTING DESIGN

A handspun, handwoven wall hanging, designed and executed by Navajo Indians. Lent by Lorenzo Hubbell of Oraibi, Arizona.

55 YABETCHI

Designed and woven by Navajo Indians. Lent by the Babbitt Brothers of Flagstaff, Arizona.

56 SANDPAINTING MOTIF

Designed and woven by Navajo Indians. Lent by the Babbitt Brothers of Flagstaff, Arizona.

57 SANDPAINTING MOTIF

Designed and woven by Navajo Indians. Lent by the Babbitt Brothers of Flagstaff, Arizona.

58 YABETCHI

Designed and woven by Navajo Indians. Lent by the Babbitt Brothers, Flagstaff, Arizona.

Yabetchi means "dance" and the figures represent the Indians in their dances. These Indians have a heritage of pure design handed down from those Ancient Americans whose feeling for conventionalization and knowledge of space breaking was unerring. The Navajo Indians live on a reservation of several hundred square miles on the Northern borders of Arizona and New Mexico.

59 NAVAJO LOOM

Lent by Mrs. John E. Barney of Toledo.

MEXICO

Numbers 60 to 72

60 MEXITL

Designed and woven by the Aztec Indians of Mexico. The central figure is a conventionalized form of the Aztec war god, Mexitl, from whom is derived the name Mexico. This god is also called "Huitzilopochtli". The national insignia of Mexico appears in the corners. Between the eagles on either side is the deity, Quetzalcoatl, the "Feathered Serpent." This wall hanging as well as the Mexican rugs and wraps are called "sarapes." Lent by Mr. Y. A. Neal, Honorary Consul of Mexico at Toledo.

61-66 SARAPES

This collection of sarapes of modern design or decorative wall hangings, was sent by the Mexican Government.

- 67 INDIENNE
- 68 MOTIF AZTEQUE
- 69 MOTIF MAYA
- 70 PAISAJE TROPICAL
- 71 SOLIEL DE PALANQUE
- 72 XOCHIMILCO MARCHE

This group of tapestries was designed and executed by Dolores Velasquez Cueto of Mexico. Madame Cueto is now living in Paris, where she has executed some of the designs by the modern French painters. It is in the case of these wall hangings that we must ask for an even broader definition of "tapestry" than that given us by Dr. Murray in the Oxford Dictionary. She has embroidered her designs by means of a hand sewing machine. However, the result justifies the means. Lent by Madame Cueto.

PERSIA

Numbers 73 to 75

- 73 BIRDS

A Persian tapestry woven on a hand loom at Shemran, Persia, of modern design. Lent by the Persian Industries Corporation, New York.

- 74 KHOSROW

Designed and woven in 1920 in Kerman, Persia. Khosrow, the famous king lover of Persian story, is shown riding his camel near the castle where lived Sherin with whom he was in love. She is shown near his tent preparing soup, which, according to the legend, she cooked and distributed to the poor to propitiate fate so that she might marry Ferhad whom she loved. Lent by the Persian Industries Corporation, New York.

- 75 HAWKS

This tapestry while woven at Shemran in Persia, is from a European design. Lent by the Persian Industries Corporation, New York.

AMERICA
Numbers 76 to 143

76 THE FIRST PIECE OF TAPESTRY PRODUCED
IN AMERICA

When William Baumgarten brought over M. Fous-sadier with his family and a small loom from France this weaving was begun at once in one of the Baumgarten rooms at No. 321 Fifth Avenue, New York, and took about two weeks to weave. As Mr. Baumgarten, himself, said: "It is a simple and modest production, but it is not for sale and is intended to remain an heirloom in my family as the first piece of tapestry produced in America. The second piece exactly the same was soon produced and is now in the Field Museum in Chicago." Other looms were soon built and set up at Williamsbridge. Lent by Mr. Paul J. Baumgarten of New York.

77 TAPESTRY PANEL—REPRODUCTION OF SEV-
ENTEENTH CENTURY CANTONNIERE

While this tapestry is not modern in design, yet it is shown as a fine example of the weaving of the looms set up at Williamsbridge by the late William Baumgarten. Lent by Mr. Paul J. Baumgarten, New York.

78 THE ZEBRA

A modern panel designed and woven on the Baumgarten looms at Williamsbridge. Lent by Mr. Paul J. Baumgarten, New York.

79 MINIATURE LOOM

This is a copy of the Basse-Lisse tapestry loom brought from France by Mr. William Baumgarten and installed at Williamsbridge. Lent by Mr. Paul J. Baumgarten, New York.

80 A THOUSAND FLOWERS

This most beautiful tapestry is one of a group of twenty-one designed by the late Arthur B. Davies, one of the greatest of our American painters. The same quality which makes his painting preeminent,

lifts these tapestries into the realm of great art. This tapestry was woven by M. G. G. Laboure of Paris. Lent by Mrs. John D. Rockefeller, Jr., New York.

81 ANIMALS IN EDEN

Designed by Arthur B. Davies and woven by Mlle. Germaine Montereau, Paris. Lent by Miss L. Bliss, New York.

82 NUDES

Designed by Arthur B. Davies and woven at the Gobelin Looms in France. Lent by Miss L. Bliss, New York.

83 VINTAGE

84 EROS

85 BACCHANAL

86 WOOD NYMPH

87 JUDITH

88 THE SWALLOW

89 APHRODITE

90 TUSCANY

91 AT THE GATES OF THE MORNING

92 THE RAINBOW

93 SUMMER SOLSTICE

94 PLEIADES

95 ARES

96 GALATEA

97 FLORA

98 CONSTELLATION

99 FESTIVAL

100 ARCHAIC HEAD

These superb tapestries were designed by the late Arthur B. Davies and executed in France under the supervision of M. Laboure and Mlle. Montereau at the Gobelin Looms. They were lent by Dr. Virginia Davies of Congers, New York.

101 FLOWERS

Designed by S. Nagy and woven by Verita de Bertalan of New York. Lent by Mr. Philip Pollard of New York.

102 MOTHERHOOD

The design of this tapestry woven by Verita de Bertalan, New York, was obtained by an interesting technique. Cut paper forms of the desired shapes were photographed by Miss Anderson from which design the weaving was done. Lent by Mrs. Gisella Vince of Chicago.

103 NEW YORK SKYSCRAPERS

Designed by Professor Fabri, and coloring and weaving by Verita de Bertalan of New York. Lent by Dr. Renee Lovas Jonas, Chicago, Ill.

104 LILIES

105 ROSE

These tapestries which the Davenports call muslin tapestries, are designed and woven by them in their studio at New Hope, Pennsylvania. Mrs. Davenport designs patterns for hangings, rugs, chairbacks, runners and bags; strips of muslin are dyed and Mr. Davenport supervises the weaving. Lent by the Davenports.

106 CARNIVAL

107 THE FAMILY

These fascinating wall hangings were designed and hand printed by Ruth Reeves whose fabric patterns are recognized as among the best in the textile world. Lent by Brownell-Lambertson Galleries, New York.

108 GARDEN OF EDEN

Designed and executed in wool by Georgina Brown Harberson. Lent by Brownell-Lambertson Galleries, New York.

109 DESERT CACTUS

Designed by Katherine Gregory and executed by Julia Crosby. Lent through the courtesy of Miss Frances T. Miller, New York.

110 YOUTH

111 STRIFE

112 FLIGHT

These interesting and modern wall panels were designed and blocked by Miss Erika Lohmann of New York. Lent by Miss Lohmann.

113 FISHERMEN OF THE SOUTH SEAS

Designed by George Biddle. There are many paintings by George Biddle which one would like to see done into tapestries. His sense of design seems especially adapted to this medium. This wall hanging was hand hooked by villagers in Maine. Lent by Mr. Ralph M. Pearson of New York, whose belief in these all American products and the cooperation of the artists with the craftsmen of the country districts of America, is creating a renaissance of this art.

114 BIRTH OF ANNE BULLITT

115 FLOWERS

116 MOTHER AND CHILD

117 RIVER LIFE

118 FISHING

119 HUNTING

120 FLOWERS

Delightful wall hangings filled with the peculiar charm of George Biddle by whom they were designed. Lent by Frank K. M. Rehn Galleries, New York.

121 HOUSES

Woolen hand woven tapestry, designed and executed by Miss Wilmer Stone of Saluda, North Carolina. The dyes used were all made from native materials gathered in these mountain districts. Lent by Mr. Allen Eaton of New York.

122 IN THE GARDEN

123 THE WEDDING

These wall hangings were designed by E. W. Redfield and executed by him and his family as delightfully described by him in the foreword. Lent by Mr. Redfield, Stockton, New Jersey.

124 A TAPESTRY

Designed by Nura. All those who are charmed by her paintings will love this gay decorative design. Lent by the Dudensing Galleries, New York.

125 MODERN RAFFIA HANGING

Designed by Werner Drewes. Lent through the courtesy of Miss Frances T. Miller, New York.

126 THE WATER JUMP

Designed and executed by Mrs. Mary Perkins Taylor of Lambertville, New Jersey, and hooked by Mrs. Taylor. These wall hangings are a revelation to those who have thought of them only as hooked rugs. Lent by Mrs. Taylor.

127 HORSES AND BIRDS

128 WOMAN AND FLOWERS

Designed and hooked by Marguerite Zorach of New York. Lent by Mrs. William Zorach, New York.

129 THE CIRCUS

Designed and wrought by Marguerite Zorach. Each tapestry in this collection seems to be a law unto itself. This "Circus" by Mrs. Zorach has been done entirely by the artist, as a painting or a piece of sculpture is evolved. The creation has taken place during the execution. This tapestry has been lent by the Downtown Gallery, New York.

130 RAINBOW

131 SUNBEAM

These two beautiful tapestries were designed by Mr. Lorentz Kleiser, president of the Edgewater Tapestry Looms and hand woven by these looms. Lent by the Edgewater Tapestry Looms, Edgewater, New Jersey.

132 TREES

133 FIGURES

Designed by Mr. Thomas H. Benton and executed by his Mother, Mrs. E. W. Benton. These beautiful embroideries are made in silk. Lent by Mrs. E. W. Benton of New York.

134 HIAWATHA

Woven by Pauline Fjelde who was born in Norway, but came to live in the United States. She became interested in the Indian legends and described this design to Brendekilde, a Danish artist who painted the cartoon for her. She worked continuously for ten years before it was finished. Lent by Mrs. J. M. Hansen, Minneapolis, Minnesota.

135 THE FLAMINGO

136 WINTER

137 SPRING

138 STAINED GLASS EFFECT

139 LA VASQUE (The Basket of Flowers)

140 THE PARROT

141 ORANGES AND LEMONS

A group of transparent tapestries woven at the Herter Looms at Pont Croix, Finestere, France. Lent by Mr. and Mrs. J. R. Herter, Paris, France.

142 MY LITTLE GIRL

Designed and executed by Sally Corbett, Toledo Museum School of Design.

143 ALL AMERICANS

Designed and executed by Mrs. John W. Long, Jr., former student of the Museum School of Design.

144 SUMMER

145 FALL

Cartoons designed by Constantin Alajalov, New York City.

Many of these tapestries are for sale. For prices enquire at the telephone desk.

